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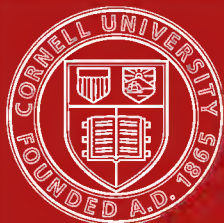
ASIA

REMINISCENCES OF RIZAL'S
STAY IN EUROPE

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IHAVE just visited the place in Paris where Dr. Jose Rizal, the greatest Filipino genius, lived in 1889, where he composed several essays in French, where he wrote several chapters of his second novel "El Filibusterismo", and where he spent sleepless nights reading books in the French language, and on French literature, history and government. It is a small hotel called "Hotel de Paris." In the French capital there are four hotels having this name, but the one where our martyred hero resided is located at No. 37, rue Maubeuge. If, as Victor Hugo says, "houses are like the human beings that inhabit them", the hotel where Rizal lived in Paris may be said to reflect the modest appearance of the then unknown young man of scarcely twenty-eight years who outwardly give little indication that some day he would become the idol of his country. The hotel has the same unassuming facade as that of the house in Manila on Calle Espeleta where the hero spent his holidays whenever free from the Ateneo Municipal, where he was then studying.

Rizal knew that much that is best in modern civilization has its home in the City of Light and Gaiety. Like the intellectuals of other countries of the world, he came to Paris to behold the resplendent beauties of the city and to pay homage to French literature, art, exact science and philosophic thought.

Dr. Felix Pardo de Tavera

The great patriot was enthusiastically welcomed by the members of the small Filipino Colony in the French capital. Here he met a number of brilliant young men who, like him, were also striving to win honors for their country and were busy promoting her progress and development. One of the best and most intimate friends of Dr. Jose Rizal was Dr. Felix Pardo de Tavera. One day I was invited to the house of this famous physician, and had an opportunity to know him personally.

Dr. Felix Pardo de Tavera received me very kindly and his whole family showed me their characteristic hospitality. My

conversation with the old friend of Rizal lasted for several hours. Though Don Felix is already advanced in years, yet his reminiscences of the hero are still as bright as when he was a young man of thirty going with the author of "Noli Me Tangere" to the studio of Juan Luna or to the apartments of the Taveras, the Ramirezes or the Venturas, which Rizal and he were accustomed to visit together and where they sometimes took their meals.

"How did you become so intimately acquainted with Rizal?" I asked Don Felix.

Childhood Friends

"We are classmate in the Ateneo Municipal", replied the doctor. "We are good friends since our childhood in Manila, and afterwards when Rizal came to Paris, he met me here and we were always boon companions and pals". Dr. Felix Pardo de Tavera is the younger brother of the late Dr. Trinidad H. Pardo de Tavera, well-known in the Philippines as scholar, politician and historian, and as having been a member of the Philippine Commission and director of the Philippine Library and Museum. Doctor Felix has been absent from Manila since 1874. He is a physician, painter and sculptor. From Manila he came to Paris and stayed here for many years. Later he transferred to Buenos Aires, the capital of the Argentine republic, where he has been practicing medicine. He came back to Paris this year, accompanied by his family, for a holiday, but plans to return to Buenos Aires, now his home. He is the designer of the famous statue of General San Martin that stands in the Plaza de Mayo in the Argentine capital. He is also the winner of several prizes at different international artistic expositions. During Rizal's time Doctor Felix was the only Filipino sculptor in Europe. He was also one of those patriots who cooperated with Rizal in his patriotic work for the improvement of political and social conditions in the Philippines.

During my visit, Don Felix told many interesting anecdotes concerning the life of Dr. Jose Rizal in Paris.

RIZAL POSING AS SIKATUNA

The intimate friend of the hero was happy to bring to mind many reminiscences of the past. He began his talk narrating an anecdote referring to the role that Rizal played posing as model for one of the most famous tableaux of Juan Luna. The studio of the celebrated Filipino painter in the Boulevard Pereire was the "rendezvous" of the Filipino students and artists who used to take their meals there very often. One day Luna wanted to paint a tableau to be called "Pacto de Sangre" (Blood Compact), where Legaspi and Sikatuna were to be represented drinking their blood, in the presence of their followers. The great artist asked all the boys to pose for the frame. So they did. Luna needed two men to act as Legaspi and Sikatuna. He made a careful canvass. None of the Filipino boys satisfied him for the role of Legaspi, and so he called a Spaniard who looked like the Spanish warrior. Then he made another canvass for the role of Sikatuna. Among the boys he selected Rizal who, because of his sturdy physique and his being of Malayan type, mostly resemble the Rajah.

"If you look now at the picture Pacto de Sangre (Blood Compact)", commented Dr. Felix Pardo de Tavera, "you will notice that all the muscles of the arms and other parts of the body of Sikatuna are those of Rizal himself; because the young hero was a very strong man. In Luna's masterpiece Sikatuna is standing with the face hidden. Oh, it was very interesting to see Rizal and the other young men donning their costumes and making themselves ready for the brush of Juan Luna!"

TAVERA'S WEDDING AND RIZAL'S GIFTS

When Dr. Felix Pardo de Tavera was married in 1889, one of those who sent him gifts was his friend Rizal. The gifts consisted of a pocket-book and a cigar-holder.

The memory of the happy days of his youth had brightened the face of the old friend of our hero.

"Rizal came to my wedding and brought me those two gifts

personally. I appreciate them very much.

"Where are the souvenirs now?"

"They are in the hands of my son Victor, who practices as a dentist in Buenos Aires."

The wedding of Don Felix, a very brilliant social affair, took place in Paris. A merry smile played on the lips of the good doctor as he recalled the event.

"Did Rizal act as your best man?" I asked.

"No, because Rizal was very modest. He merely attended."

The two souvenirs at present in the hands of one of the sons of Dr. Tavera are very valuable in the eyes of the numberless admirers of the great genius because, as the Roman poet Ovid says, "the gift derives its value from the rank of the giver."

DINNER IN HONOR OF DR. JAGOR

Don Felix also spoke about a dinner which the Tavera family gave in honor of the German traveler, Dr. Jagor. Rizal was one of those invited and he came to the apartment of the Taveras eager to meet a famous foreign personality whose books he had read. During the dinner the German celebrity became talkative. While the courses were being served, Rizal, noting that the German scientist was becoming very loquacious and really indulging in a monologue, whispered in Dr. Tavera's ear: "It seems that this gentleman intends to monopolize the conversation at the table."

"TABLEAU VIVANT" IN LUNA'S STUDIO

Dr. Tavera promised to send me several pictures he has in Buenos Aires, representing groups of Filipinos among whom Dr. Rizal is included. He plans, on his return to the Argentine capital, to look for them among his files.

Don Felix told me that one of these pictures is a tableau vivant. One afternoon in the studio of Juan Luna, one of the Filipino young men suggested making a tableau vivant and have it

appear in a photograph as though it were set in a real frame. The idea was cheered by all present and carried immediately into practice. The boys donned costumes and stood before a curtain. Then a photograph was taken. "In the picture the tableau vivant looks like a real painting", commented Dr. Tavera. "This photograph still exists in my album in Buenos Aires".

RIZAL'S RESERVED CHARACTER

Speaking about the character of Rizal, Dr. Felix Pardo de Tavera said:

"Rizal was always serious. He had his guidebooks and maps, and knew Paris very well. He usually made his promenades alone."

"What was the nature of Rizal's conversation?" I inquired.

Rizal talked very little, but he was really a very good conversationalist. He talked about general matters, about what he thought others would enjoy, but never about himself. We never knew what he was doing and where he was going. He was extremely reserved and wanted to do things by himself without any assistance. Rizal was one of the most reserved characters among those who have achieved a place in human history.

RIZAL FOND OF PHILIPPINE FOOD

Don Felix said that Rizal used to go to the apartments of the Taveras at No. 47, those of the Ramirez family at No. 43, and of the Venturaa at No. 45, in the same rue Maubeuge where the hotel where Rizal lived is still found. "He was very fond of Philippine dishes, notwithstanding his long absence from the Philippines," commented the good doctor. "He was frequently invited to dine in the homes of several Filipino families."

In Rizal's time there were no Chinese restaurants in Paris, and the only way to find some well cooked rice was to go to the house of some Filipino family where Philippine cooking was done. At present there are six Chinese restaurants in the city, and the Filipino traveler who wants to eat rice, fish or meat cooked

almost in the Philippine fashion, goes to these places during his sojourn in the French capital.

When Dr. Rizal came to Paris from Spain, in 1889 - then a youth of twenty eight years - he had already published the "Noli Me Tangere", his first novel.

Dr. Felix Pardo de Tavera says that while Rizal was in Paris he wrote many articles for La Solidaridad. Dr. Tavera also thinks that Rizal wrote several chapters of El Filibusterismo in his room in the Hotel de Paris, No. 37, Rue Maubeuge.

HIS PARIS SCHOOLING

"Did Rizal study at any French university or college?" I asked. The good doctor replied:

"I do not think so. But I positively know that he attended the lectures given at several educational institutions and visited the French hospitals and public libraries. I remember that once my brother, Trinidad, invited him to attend the classes of the School of Oriental Languages of the University of Paris, where my brother was studying, and both Rizal and Trinidad went together to the school to attend the lectures."

Before the physical exercise called "jiu-jitsu" was introduced in Europe and became the craze in European sporting circles, some Filipinos already had an idea of the Japanese system of physical defense. Dr. Tavera told me that for some time after Rizal came to Paris he was fond of showing to his compatriots some interesting stunts of the Japanese style of wrestling and physical culture. These Rizal had learned in Tokyo.

Don Ramon Ramirez, son of Don Jose Ramirez, confirms what Dr. Tavera says. On one occasion previous to my interview with Dr. Tavera, Don Ramon told me: "I was a lad of eighteen years when I saw Rizal coming to our house. He told my father: 'Look at me, Don Jose. Hold me and I will try to escape. As a matter of fact, my father held Rizal, but through 'jiu-jitsu' Rizal very easily freed himself from my father's grip."

EXPERIENCE IN TOKYO

A year later, in 1890, the Europeans were eager to learn "jiu-jitsu" and many Japanese professors were brought to France and other Western countries to teach it.

Dr. Tavera also recollects an anecdote narrated to him by Rizal himself. One afternoon Dr. Tavera and Rizal were conversing about travel abroad, and the former asked his old classmate whether he had been in Tokyo.

"Oh, yes", answered Rizal. "And I am going to tell you of an incident."

Then our hero proceeded to narrate this anecdote. He was promenading in one of the streets of Tokyo near a park (Dr. Tavera does not remember the name of this park but it is probable the "Hibiya Park") when he heard that the Tokyo band was playing several classical works of Straus. After listening a while Rizal thought: "How admirably played! I wonder how these Japanese people have assimilated modern European education to the extent of playing so well the most beautiful musical masterpieces of the great European composers!" The band stopped playing. When the musicians alighted from the bandstand and walked around for a rest, Rizal endeavored to get near some of them to hear their conversation. He knew Japanese and was expecting that the members of the band would begin talking that language. But imagine his surprise when he heard several of them talking in Tagalog. Rizal could not control his curiosity, and he immediately spoke to the musicians, also in Tagalog, asking "Taga saan po kayo?" The musicians replied that they were Filipinos and that the principal instruments in the band were played by Filipinos. The Japanese musicians were playing only the secondary instruments.

FILIPINO MUSICIANS ABROAD

Even in these days there are still some Filipinos who are members of the musical bands in different cities of Japan.

In Tokyo, Yokohama, Shanghai, Hanoi, Hongkong and other

important cities of the Far East the Filipinos enjoy, as it is well known, a high reputation as good musicians.

In the reading book for primary school students in the public schools of the Philippines there appear reproduced Rizal's drawing and story about the monkey and the turtle. Where was this drawing copied and how did it originate? These questions were answered by Dr. Felix Pardo de Tavera:

Rizal's Sketch-Book

"My sister Paz, wife of Juan Luna, had an album where almost all the Filipinos who lived or passed through Paris where a piece, prose or verse, or drew a sketch. Paz asked Rizal to contribute anything he liked. At the time Rizal and I had a discussion as to whether the fruit of the banana tree look upward or downward. Both of us had been away from the Philippine for many years. Rizal maintained that they look downward while I argued that they look upward. We were then at the house of Paz. When my sister asked Rizal to write something in the album and handed the book to him, Rizal spontaneously and almost instantly draw the sketches wherein the monkey and the turtle are shown discussing. My nephew, Andres Luna, who is in Manila practising his profession as an architect, has this album of his mother, where the original of Rizal's drawing can still be found."

Rizal came to Paris twice. The first visit he made to the French capital was in 1889, when he lived in the Hotel de Paris at No. 37 rue Maubeuge. Several years afterwards he returned to Paris. As to the place where he lived in Paris during his second visit neither Dr. Felix Pardo de Tavera nor Don Ramon Ramirez, whom I consulted, had an exact recollection. Both believe that on the second visit of Rizal he lived in one of the houses near the Carrefour de Chateaudun, but they do not remember the number of the house.

It seems that the house where Rizal lived in Chateaudun was an apartment hotel, and that it was later transformed into a bigger building.

Dr. Baldomero Roxas, well known physician and one of the friends of Rizal, told me that Rizal also lived temporarily in the house of Don Valentin Ventura at No. 45 rue Maubeuge. He also remembers that Rizal used to accompany him and other Filipino boys younger than the hero to see the musicians and expositions of Paris because Rizal wanted to stimulate them. "Once Rizal accompanied us to the Theatre Francis to see "Hamlet," says Dr. Roxas. We were Gregorio Aguilera, Lauro Dimayuga, Valentin Ventura and I. On a different occasion we went also the circus of Buffalo Bill at Neuilly. Apropos of that circus we had organized an association called "Indios Bravos" to uphold the dignity of the Filipinos who were then referred to as "Indios". The members of the association were seven: Rizal, Valentin Ventura, Gregorio Aguilera, Lauro Dimayuga, Andres and Juan Luna, and I."

Discoverer of Basilan

During the interview I had with Dr. Felix Pardo de Tavera the old friend of Rizal informed me that at the time of Rizal's second visit to Paris, the Filipinos residing in the French capital had met a Frenchman called Malat who had visited the Philippines and who pretended to have discovered the island of Basilan. The supposed French explorer delighted in calling himself "Malat de Basilan." In his house he kept many souvenirs from Mindanao and other parts of the Philippines and he took pride in showing them to his friends who visited the collection.

Meet French Newspaperman

I asked Don Felix whether he knew if Rizal, during the time he was in Paris, had met some French writer or author.

It must be remembered that in 1884 Victor Hugo was at the height of his popularity and fame in Europe. So was also another French genius Anatole France.

But Dr. Felix Pardo de Tavera made only the following comment: "Rizal met a French journalist called Mondepleutchut

who used to write in the daily newspaper *Le Temps*. This writer had published many articles about the Philippines, where he had resided for some time. Like Malat, he also had a collection of Philippine souvenirs."

The newspaper *Le Temps* where Mondepleutchut worked as one of the members of its editorial staff, still exists in Paris and is published daily.

Where Rizal personally knew such great writers as Victor Hugo or Anatole France it is not known, but the probabilities seem against it.

Daughter of a Concierge

Asked regarding Rizal's artistic activities in Paris, Dr. Tavera said: "One day Rizal told me: 'I am going to show you a new method adopted by sculptors in Germany, Austria and other countries.'" Rizal was then living in one of the houses near the *Correfour de Chateaudun*. It was an apartment hotel. Rizal saw a beautiful French girl of 17 years. She was the daughter of the concierge of the building. Rizal immediately took a piece of clay and made a bust of the girl.

"Where is this bust? What is the name of the girl?" I interrogated eagerly.

"I do not know. It seems that nobody knows," was the doctor's reply.

Bust of Dr. Felix

Besides the bust of the concierge's daughter, Rizal also made a bust of his intimate friend, Dr. Felix Pardo de Tavera. He sent it to the *Palais de la Industrie*, a building constructed in 1877 in connection with the Universal Exposition but which, in 1889, was still preserved and used as a permanent place for the holding of annual exhibitions of the works of painters and sculptors.

"Did Rizal win any prize at the exhibition?" I questioned.

"No," replied Dr. Tavera, "but had he continued to send his works I have no doubt that he would have gained recognition and

won some prize, because he was good sculptor."

"What became of your bust done by Rizal?"

"I kept it as a very valuable souvenir in my home at Buenos Aires. But unfortunately one day it fell from the place where it was kept in my receiving hall, and was broken to pieces. I regret the incident very deeply."

How Rizal Knew Blumentritt

Before Rizal knew Ferdinand Blumentritt, the old Austrian sage was already fond of writing books and articles about the Philippines. Dr. Tavera told me that even though the Filipinos of Paris did not know Blumentritt personally, they, especially his brother, Trinidad, used to correspond with him. When Rizal went to Leitmeritz, Dr. Trinidad Pardo de Tavera gave him a letter of introduction to the great Austrian Philosopher and philologist. Rizal lived in Austria at the home of the Blumentritt family.

The Austrian sage one of Rizal's best friends, whom the hero did not forget even at the last moment of his life. A few days before his death Rizal wrote a letter to Blumentritt advising him of his fate and sending him a book as a last souvenir.

Rizal's Command of French

Answering my question as to Rizal's knowledge of French grammar and literature, Don Felix replied:

"Rizal could speak French remarkably well, almost as well as he could Spanish and better, I think, than he could German. However, he was fond of pronouncing French words with a Tagalog accent. He had a very wonderful memory and a natural gift for language."

When Rizal was about to leave Paris on his way to Manila, he told his plan to his friend. Then Dr. Felix Pardo de Tavera asked him:

"Before you depart, I want to paint your portrait."

But Rizal declined the request, saying very modestly: "No,

wait till I become of importance."

At the time, Dr. Tavera had the presentiment that something tragic would happen to Rizal on his arrival in Manila. So he did not conceal his feelings and told Rizal in French: "On va te racourcir," which means, "They will cut off your head."

Rizal jokingly answered: "Then I shall send you my head by mail."

Rizal's firmness of character is wellknown. He decided not to pose on that occasion, and he did not.

Never Returned

After his departure Rizal never did return to Paris. That was his last day in the French capital. Don Felix did not hear any more about Rizal until after the dark tragedy on Bagumbayan field.

"After Rizal's death, did you make any statue or picture of him?" I inquired.

"Yes, I made a bust of him and had a project of a monument representing Rizal dying and being recived in the arms of a woman symbolizing the Philippines. This project which was submitted in the contest for the Rizal monument, can be found in the personal museum and library of my late brother Trinidad in Manila."

"Do you intend to make a new picture or statue of Rizal?"

"Yes, when I return to Buenos Aires where I have my studio."

The recollection of the past tragedy had saddened the heart of Dr. Felix Pardo de Tavera. I thought it was time to end my visit to the good friend of Rizal. "Don Felix, I will put in writing what you have told me in order that it shall not be forgotten by future generations," I assured him.

Before my departure, Don Felix, in a voice filled with mingled emotion and enthusiasm exclaimed referring to Rizal: "I have him clear in my mind. Even now, at my age, I feel as though I were looking at his face."

Rizal, of course, could not send to Dr. Felix Pardo de Tavera his head as he had jokingly promised, but several years after the death of the hero, Dr. Trinidad Pardo de Tavera, who was then residing in Manila, sent to his brother in Paris a correct copy of Rizal's "Mi Ultimo Adios", which poem contains many of the most beautiful and patriotic thoughts conceived by that head whose counterfeit Don Felix intended to make, the head of one who, before he died, requested of his dearly beloved mother country: "Pray for thyself that thou mayst see thy final redemption."



EARLY 44 years ago, in the fall of 1886, a middle-sized active, light-stepping Filipino youth of twenty-five arrived in Berlin. He had a fair brown complexion and frank features. He could usually be seen in the early mornings crossing the streets of Charlottenburg, the center of art and science, on his way either to the state university, to the clinics or to the public library. He had come from Spain where he had brilliantly studied medicine and philosophy and letters.

Too Ambitious

He was anxious to study German life and civilization and to extend his knowledge and experience in medical science. He wanted to specialize in ophthalmology in order to find some cure for his mother's eye. He was very fond of literature. He was already hailed as a talented man of letters. He had won two prizes in two literary contests in the Philippines and had gained fame in Madrid for work he had done in Greek. He was the principal leader in the propaganda in favor of the Filipino people. He found Germany a fine haven from which to carry on his labors as a propagandist and reformer, for he was subjected neither to suspicion nor vigilance.

Unknown in Germany

Few persons in Germany knew who this youth was. Perhaps only his professors and a small number of friends. He was living in an old pension in the students' quarter. In his strolls as well as in his work in the university, and in the clinics, he usually went alone, thinking perhaps that solitude is the mother of concentration, and concentration is the source of strength. This brilliant, ambitious, talented, prepossessing and soulful youth was Dr. Jose Rizal, the greatest genius, the most beloved patriot and the most worshiped here of the Filipino people.

In Berlin Rizal used to devote his time to his medical studies and to doing literary work. Two of his most important

tasks were the translation into Tagalog of some of the "Fairy Tales" written by the Danish writer, Hans Christian Andersen, and the finishing of the manuscript of his first novel *Noli Me Tangere*. The hero wanted to excel as an author, mainly as a novelist.

During the month of November 1886, he completed the translation of a great number of Andersen's folklore stories. He thought that the Filipino children, and even their elders, would be interested in reading these tales if translated into Tagalog. The original was in the Danish language, but since Rizal was not conversant with that language, he must have availed himself of either the German or the Spanish translation of the Andersen collection. Even before Rizal went to Berlin he had a good working knowledge of the German language since he and other Filipinos in Madrid had occasion to study this language there.

Printed "*Noli Me Tangere*"

When Rizal finished the Tagalog translation of some of Andersen's tales, he found time available for the completion of his novel *Noli Me Tangere*. In five months he completed writing the remaining chapters of the book, which he had begun while he was in Spain. To defray the printing expenses, he and his roommate, Dr. Maximo Viola, fasted and became vegetarians in order to save money out of the monthly allowances both of them received from their parents in Manila.

The printing of the *Noli Me Tangere* was finished about the end of March, 1887, nearly five months after Rizal's first visit to the German capital. The hero gave the printer a list of the names and addresses of his friends to whom he wanted complimentary copies of his first book he sent. In this list were included Ferdinand Blumentritt, Valentin Ventura, Juan Luna, Antonio Luna, Eduardo de Leta and many others. The complimentary copies were sent without any inscription by the author. In a letter dated April 5, 1887, that Rizal sent to his friend Eduardo de Leta, he explains the matter saying that the printer himself packed and sent the books without Rizal's seeing them.

Copies Sold In Germany

The printer who brought out Rizal's *Noli Me Tangere* took charge not only of the sending of the complimentary copies of the book to the author's friends, but also of the sale of the remaining copies of the first edition in different parts of Germany, Spain and France.

I met in Paris recently Dr. Edmundo Reyes, a young Filipino physician who had been studying in Germany for some years. This young doctor told me that one of his friends saw in Leipzig copies of the original edition of the *Noli Me Tangere* which were for sale in several bookstores. Dr. Reyes believes that copies of this first edition can still be found in some bookstores and in the public library of that learned German city.

It would be interesting to read a copy of the *Noli's* first edition and compare it with later editions. Thus one might discover the changes introduced either by Rizal himself or by the literary reader of Maucchi Hermanos, the Barcelona publishers who re-edited Rizal's two novels, subdividing each of them into two volumes.

When Rizal gave the printer the manuscript of the *Noli*, he considered having his picture printed on the cover of the book as many authors do, but his sense of modesty made him change his mind, and the book was printed without any picture on the cover. Yet later on, when Maucchi Hermanos reedited the *Noli* and *El Filibusterismo*, a Spanish painter painted drawings which were placed on the cover of each of the four volumes into which the two novels were subdivided. The Maucchi editions, however, have no inside illustrations.

The original of both *Noli Me Tangere* and *El Filibusterismo* are at present kept in the Philippines National Library in Manila. If one examines the two manuscripts, he will immediately notice that Dr. Jose Rizal was a very careful writer, both as to style and handwriting. As a stylist few writers in his own field can excel him. The easy, graceful, unfaltering command of the Spanish language that marked his middle and later

years was the result of a long apprenticeship and assiduous practice in the art and craft of writing.

Mentally Well Endowed

Even during his boyhood, while he was a student in the Ateneo de Manila, he had already shown himself gifted with the ability to carve, such beautiful phrases as the one he applied to the Filipino youth, "fair hope of my fatherland." In Rizal's poems there is an easiness of charm, a propriety of expression that makes them melodious to the ear and easy to the tongue. The mind catches the charm, and without stress or strain memory retains the words.

Honest Writer

Rizal's literary scrupulousness was marked. He was in Berlin when he received several numbers of the periodical *Espana en Filipinas* printed in Madrid. He read them, and when he saw an article wherein the Pasig was called "fantasma blanco dormido dulcemente" (white ghost sweetly asleep) he immediately wrote a letter to the editor of the paper who happened to be his friend, Mr. Eduardo de Lete, protesting against this literary absurdity, against the use of such bombastic metaphor in describing the celebrated Manila river.

Style is the dress of thought. The more beautiful the style, the more attractive the idea. Demosthenes would have made little impression on the Athenians but for his style; Cicero won his case in the Roman Forum thanks to his style; it was the style of Burke that carried his words across the channel to France and across the ocean to America. Bancroft said that "style is the gossamer on which the seeds of truth float through the world" while Woodrow Wilson, one of the greatest modern political writers, declared that the ear of the world must be "tickled in order to be attracted,-that clearness, force and beauty of style are absolutely necessary to one who would draw men to his way of thinking; nay, to anyone who would induce the great mass of mankind to give so much as passing to what he has to say."

In Rizal's great efforts to produce work with a beautiful and magnificent style he had in mind two principal purposes: he intended to attract the attention of the world in favor of the cause of his mother country and he wanted to prove that the theory of the intellectual inferiority of the Filipino race was false because he, a Filipino, could produce works of such merit. Happily he succeeded in his two noble aims.

In the private library of Rizal-which is now kept in the Philippine National Library in Manila-there are many books written by German writers. During the hero's stay in Berlin he attended presentations of the best German dramas, especially tragedies.

With German Setting

German environment exerted some influence on Rizal's writings in his middle and later years. In his poems, especially *El Canto del Viajero* and *Mi Retiro*, one feels some of the feelings of sadness that permeates the *lieder*s of Henry Heine and the pages of Goethe's *Werther*. If one reads Rizal's two novels, he will see that both of them have tragic endings.

Rizal could talk and write the German language with considerable facility. He wrote his letters to Ferdinand Blumentritt and to his professors in the Universities of Berlin, Heidelberg and Leipzig in German.

When Rizal went to Berlin for the first time, in the autumn of 1886, he had already made up his mind not to marry and had decided to remain a bachelor all his life, thus being better able to consecrate all his energies and efforts to the campaign of reforms he was championing for the Philippines.

In Madrid he once said an article in which he said: "You who have been disappointed in your loves and who have seen your illusions falling one by one like the leaves of the trees in the autumn, and who think that you have no longer anything that you can love...There you have the mother country! Love her, love her!"

In his second novel *El Filibusterismo*, Rizal repeated his

idea of remaining bachelor better to consecrate himself to the cause of the fatherland without getting married. This passage occurs in a conversation between Attorney Pasta and Isagani. The lawyer had advised the young student not to meddle in politics, but on the contrary to marry and practice his profession and live peacefully and quietly and make money. Isagani, who was voicing Rizal's own convictions, replied to the old man's advice: "When I have gray hairs like those (Pasta's), sir, and turn my gaze back over my past and see that I have worked only for myself, without having done what I plainly could and should have done for the country that has given me everything, for the citizens that have helped me to live then, sir, every gray hair will be a thorn, and instead of rejoicing, they will shame me!"

After several months' stay in Berlin, during which he spent the Christmas holidays of 1886 in the German capital, Rizal gave a full account of his activities in Germany. In a letter that he sent from Berlin to his sister, Saturnina Rizal, and his brother-in-law, Manuel Hidalgo, he says: "As you should know, I am here in Germany, going from city to city, from town to town, visiting all the centers of learning, the town schools, parishes, churches, and often, after hearing a catholic sermon, I go to a Protestant church to hear preaching; and sometimes, too, to the synagogue of the Jews."

A Careful Observer

Rizal was a very good observer of foreign customs. According to the celebrated writer, Watts, "nothing tends so much to enlarge the mind as traveling." Rizal knew this and he always took advantage of his travels to increase his knowledge and experience. He used to compare foreign customs with Philippine customs. In his letter to Mr. and Mrs. Hidalgo he wrote: "Everything that could teach me something and might be introduced into the Philippines, I observe here. There are some good and beautiful customs, as for example, those practised on Christmas eve, which I wish to describe here, for they do not exist in Spain and you can not find them described in Spanish books."

There was a Filipino custom at Christmas during Spanish times that Rizal wanted to change. In many Philippine provinces it was a custom among old Filipinos to give money as Christmas gift to their children, relatives and friends. Long before the advent of Christmas the father and the mother would begin saving money, and when that holy day come, they distributed the savings as aguinaldos to the children.

The German Custom

When Rizal went to Europe, he carefully observed the Christmas customs in different countries such as Spain, France and England. The Christmas customs that had most appealed to him was the German custom for Christmas eve, and he wanted to have it introduced into the Philippines in order to eradicate the old custom of giving money which cheapened the spirit of the most glorious day of the year. That is why in his letter to Mr. and Mrs. Hidalgo he took pains to describe all the details of the German custom.

"On Christmas eve," the hero wrote, "the people take from the bushes a pine tree, selecting one which must not only be straight, but also must have leaves that do not fall in spring; I mean that dry leaves are not leaves at all in this particular case, but are a kind of small needle. It is adorned with lanterns, papers, lights, dolls, candies, fruit etc.; and shown at night to the children (who had not seen it being prepared). Around this tree is made the family observance."

This Christmas custom, which Rizal saw in Germany and which he was the first to describe, and boost in the Philippines, has been widely adapted many Filipino homes in Manila and in provincial capitals. The German Christmas custom that the hero saw, is not, however, exclusively German, since it also exist in many European and American cities, differing only in very minor details.

Another interesting custom that Rizal had observed in Germany is the rule of the first advance in social gatherings. In the Teutonic code of etiquette, self-introduction is a

necessity when one meets a crowd of persons. In Germany, especially in high social and professional circles, the stranger bows his head and introduces himself and shakes hands with everybody at the festive scene without any previous introduction by a third person. It would be bad manners for him to remain aloof, and wait for a third person to make the introduction.

When Rizal wrote the first chapters of his first novel, *Noli Me Tangere*, he did not forget this custom. Crisostomo Ibarra, invited to a social gathering in the house of Capitan Tiago, introduces himself to all the persons in the fiesta, saying that by doing so he is observing a custom that he "he seen in Europe." Rizal was undoubtedly referring to Germany, since the custom of self-introduction in a social gathering as a compulsory rule of etiquette does not exist in other countries of Europe.

Rizal's Poem

Heidelberg is one of the many cities of Germany which Rizal visited, frequently strolling through the old university city. During one of his walks through the shady gardens that overlook the river, the poetic soul of the hero was awakened, he imbibed inspiration and wrote that beautiful poem "A las Flores de Heidelberg" ("To the Flowers of Heidelberg".)

Commenting upon Rizal's poem, a young Filipino physician, Dr. Mariano Mercado, who had been studying in Germany for several years, told me on a certain occasion: "I think the word *flowers* used by Rizal is a metaphor, meaning *women*. This poem is a tribute of admiration to the beauty and charm of the German women". Dr. Mercado's novel interpretation of Rizal's poem will undoubtedly give rise to much discussion and strong opposition on the part of those who maintain that Rizal's words should be given their literal meaning.

Rizal was never elected by popular vote. He never held a government position either in the Philippines or in Spain. He was simply an ordinary citizen, without any weapon at his command other than his pen which he used courageously and gallantly.

ly. And yet he became the foremost and most powerful leader of his people, who accepted his leadership, attracted by the soundness and strength of his thoughts, by the greatness of his love of his mother country and by the consistency and nobility of his acts in public and private life.

Before Rizal went to Europe, many Filipinos had preceded him - men of wealth, men of power, men of influence. But it was only when Rizal - the man of brains - arrived in Spain and visited several European countries and began to write and publish his articles in European papers, that something practical and beneficial to the Philippines was accomplished, Victor Hugo's phrase "*les mots heurtent le front comme l'eau le récif*" ("the words hurt the head as the water the reef") can properly be applied to the effect of Rizal's campaign against the political and social conditions which prevailed in the islands.

A Conscientious Leader

Rizal was conscious of his leadership. He was in Berlin when he wrote that significant thought to be found in one of the pages of the *Noli Me Tangere*: "You should strike the hard stone in order to produce sparks." The acceptance of his leadership by the Filipinos abroad and the Filipinos at home was very cordial and enthusiastic. Antonio Luna, one of the regular contributors to *La Solidaridad* and later on one of the greatest generals of the Philippine Army, described the attitude of the members of the Filipino Colony in Spain. He said that while Rizal was away in France and Germany, he and other Filipinos waited with great anxiety for articles and poems coming from the pen of the hero, and whenever one of his writings arrived in Spain, they read and re-read it many times.

In one of the letters which Rizal sent to one of his friends, Eduardo de Lete, after having already printed the *Noli Me Tangere* he said: "We cannot expect that all shall have courage and abnegation; in his life there must always be actors, spectators and also claque."

Rizal meant by actors those persons interested in public affairs, who had convictions and ideas of their own, who had the

civic courage to denounce abuses and injustices, who placed the interests of the mother country above their own, who knew how to select as their leaders abroad and at home the best men of the country, who worked for an efficient, honest and wise government.

The Applauders

By "spectators" he meant persons not concerned with the affairs of the country, indifferent to any public movement, interested in making money and in their own private affairs, who tolerated abuses and injustices for the sake of their own comfort and benefit, who were content to let things drift.

By *claque* he referred to those people who constituted the bunch of followers, leaners, parasites or suckers, the common sheep without convictions and idea of their own, who knew only how to say "yes" "no" according to their orders, who clapped and cheered when they were told to clap and cheer and were silent when they were told to be.

In 1887 Rizal left Germany and returned to Manila. He stayed in the Philippines about six months. In February of the succeeding year; 1888, he returned to Spain, his first stop being Barcelona. In this city he had an opportunity to meet again his friends and admirers whom he used to visit during his student days in Madrid. Among them were Graciano Lopez Jaena, editor of *La Solidaridad*, Antonio Luna and others.

Rizal also knew personally two other young men who later on became his co-workers in the campaign for reform which he was championing. These two youths were Marcelo Hilario del Pilar, a Bulacan lawyer, who arrived in Barcelona one month earlier, on New Year's Day in 1888, and Jose Maria Panganiban, a Bicol medical student, who came four months after Rizal's arrival. The meeting of Rizal, Lopez Jaena, Del Pilar and Panganiban was indeed epoch-making, because each was destined to play an important part in the history of his country. With only their pens for weapons, and without any financial resources excepting the meager monthly allowances which they received from their families in Manila, they obtained the ends they sought. Once

again is evidenced the truth of the principle that in any worthy campaign brains count most.

Rizal stayed in Spain several months, and then went to Paris and later on to Berlin. During his second visit to Germany he continued to work on his second novel, *El Filibusterismo*, which he had begun writing in Spain and in Paris. At this time Rizal was thinking of writing a book which would constitute a real gospel of pure Filipino nationalism. In *El Filibusterismo* we again find traces of the strong, honest and consistent leadership of the hero when, through the lips of the principal character Simoun, he says: "It is useless to live a life not consecrated to a great ideal. It is like a stone wasted on a field without becoming part of any edifice. . . The just and the worthy should suffer so that their thoughts and ideas may bear fruit. . . Pure and spotless must the victim be that the sacrifice may be acceptable."

A Man "Par Excellence"

Though it would be inaccurate and incorrect to say that Rizal's character was German-made-because he always preserved the essential characteristics of the Filipino race-yet it cannot be denied that Germany exerted certain influences on the formation of his character. Not only Germany but also Spain, France and England contributed to form the beautiful and excellent traits of the hero's mind and soul.

His excessive courtesy and politeness that obliged him to use "usted" when talking to everyone; the austerity of his character and his love of solitude; his consistency in his plans; his military accuracy in all the details of his life; his well-disciplined mind; his willingness to make sacrifices for the sake of an ideal, as when he fasted to raise money for the printing of his first book; his chivalry, that chivalry which even the Spanish authorities had admired because having two opportunities to escape the first time during his exile in Dapitan when Dr. Pio Valenzuela, in the name of Andres Bonifacio, tried to rescue him, and the second time when he arrived in Singapore in 1896 and habeas corpus proceedings in his favor were filed in the local British courts-he refused to escape.

because he wanted to keep his word; the firmness of his decision which were better evidenced when he decided to return to the Philippines in spite of the advice of his friends like Dr. Felix Pardo de Tavera and Dr. Pereira, who warned him he might be arrested and killed on his arrival in Manila; his loyalty to his principles and ideals and his boundless love of his mother country; these are the traits which made Rizal great and they are the traits of the great men of all the countries which influenced him.

REMINISCENCES OF RIZAL'S STAY IN EUROPE



AFTER visiting the Exposition of Barcelona and seeing the beauties of the "Ciudad Condal", the interest of the Filipino tourist who goes to the capital of Catalonia turns immediately to some reminiscences of Dr. Jose Rizal, who spent a big part of his youth in Barcelona and Madrid.

Street with Rizal's Name

Searching for memories, the Filipino traveler will soon find in one of the districts of the "Ciudad Condal" a street bearing Rizal's name. It must be remembered that Barcelona was one of the numerous Spanish cities which paid tribute to the memory of Rizal after his death. Then Wenceslao Retana, the historian, delivered a lecture on Rizal before a crowd of admirers in one of the most popular public halls.

Undoubtedly the Filipino traveler will also look for the old pension house where Rizal and other Filipinos lived. But he will not find it because in the place of the old pension house buildings there stand today beautiful modern constructions.

The famous magazine La Solidaridad was first printed in Barcelona where Graciano Lopez Jaena, the editor, resided for a long time. Rizal used to go to the city calling occasionally on the Filipino community. Among the Filipinos there he had many friends and admirers. Later on the offices of La Solidaridad were moved from Barcelona to Madrid.

Rizal's Cells in Montjuich

In 1896 when Rizal returned to Europe for the third time, and landed in Barcelona, he was arrested and taken to the prison in Montjuich chateau where he was kept for several weeks.

Many Filipinos have visited the cell which Rizal occupied. Among them are the Tuason brothers. Juan Tuazon gave me the following description of his visit to the prison. "I have seen Rizal's cell. It is still in the same condition as when Rizal occupied it. It produced on me a very sad impression. In that place Rizal was detained for a number of weeks until he was sent back to Manila."

Rizal's Writing Table

Promenading on the Ramblas, if the Filipino traveler visits the offices of a certain information agency, he will see the writing table which Rizal used during his sojourn in Barcelona. I happened to learn of the existence of this table when F. Theo Rogers, business manager of the Free Press, came to Paris last May. I told him that I had seen in Paris the hotel in which Rizal lived for a time in 1889. Mr. Rogers expressed a desire also to see the place and one morning I accompanied him to the Hotel de Paris. When he saw the hotel, he immediately remembered his visit to the offices of a certain information agency on the Ramblas in Barcelona, where he found the writing table which Rizal used while penning his articles for *La Solidaridad* while he was in Barcelona. It is a general custom in many Spanish cities to have public offices where tables, ink and paper are available for the public. In Barcelona Rizal used to go to one of these public offices and hire a writing table. Describing his experience, Mr. Rogers said: It is very curious. People who knew Rizal personally assure me that the table is actually the same one that he used. It is made of wood, and appears in very good condition. If it could be proven beyond doubt that the table is authentic, it might be worthy of a place in our museum in Manila, where there is now quite a collection of interesting relics of Rizal."

When Rizal came to Madrid he had just passed the examination in the second year course of the College of Medicine of the University of Santo Tomas, and had come to Spain to finish here his studies in the University Central. Besides medicine, he also took courses in philosophy and letters.

Dr. Baldomero Roxas, Rizal's Friend

Among the friends of Rizal who are still living, is Dr. Baldomero Roxas, the well known physician of Manila, professor of the College of Medicine of the University of the Philippines. He is one of the patriots who cooperated with Rizal in his campaign in Europe. Dr. Roxas is now in Europe and visited Spain recently. When he became acquainted with Rizal, Dr. Roxas was still young man of eighteen, while Rizal was already a full-

fledged doctor of Medicine, and had published his first novel "*Noli Me Tangere*."

Headquarters of "Indios Bravos"

"When did you first get to know Rizal?" I asked Dr. Roxas.

"I first met him in Paris and Madrid," he answered. "In Paris we organized an association called "Indios Bravos," composed of Rizal as chief and Valentin Ventura, Antonio and Juan Luna, Lauro Dimayuga, Gregorio Aguilera and myself, as members. When Rizal went to Spain we followed him and we moved the headquarters of the association from Paris to Madrid. Rizal lived in Calle Principe Number One, Cuatro Corrientes. He used to gather all the Filipinos in his room almost every night and give them lectures or tell them anecdotes and stories."

Rizal's Diploma as Physician

Speaking of the way Rizal received his diploma as doctor of medicine from the University Central de Madrid, Dr. Roxas said: "When Rizal returned to Manila, I was studying in Madrid. The Universidad Central sent to Rizal in Manila the original of his Diploma, but the authorities in Manila did not deliver it to him. Later on Rizal went to Hongkong, intending to practise medicine there. But the Hongkong authorities required as prerequisites to his practice the production of a diploma. Rizal wrote me asking me to send him a duplicate. I went to the Secretary of the University of Madrid and told him what Rizal wanted. The secretary issued the duplicate but we did not send the diploma to Manila. We decided to send it directly to the Spanish consul in Hongkong who was good enough to deliver it to Rizal. Thus Rizal was enabled to secure permission from the Hongkong government to practise his profession as a physician in the British colony."

Fasting to Publish Book

Doctor Roxas also remembers that in one of the nightly reunions of the Filipinos in the room of Rizal in Calle Principe Number one, he spoke to them of the sacrifices that he and Dr. Maximo Viola had made in Berlin to raise money to print the

Noli Me Tangere. For many weeks both lived on the most meager rations in order to save part of the monthly allowances they received from their parents in Manila, and raise money for the purpose of printing that novel. They even became vegetarians, finding such diet cheapest.

First Order for Forty Copies

Finally a crisis came in the life of the two friends. One day they found themselves without a single Cent. Happily, just in the nick of time, they received a letter from Madrid, giving them hope and encouragement. It was the first order for forty copies of the novel, accompanied by money to cover the cost of the order.

Thought of Burning Book

Before sending the novel Noli Me Tangere to the press Rizal thought of burning the manuscript. This gesture is peculiar to genius. Virgil, the greatest Roman poet, also thought of burning the Aeneid after having spent many years writing and rewriting the poem, which still stands as one of the masterpieces of ancient literature.

Dr. Roxas says that one night while most of the Filipino boys were in the room of Rizal, the latter told them of an incident in Berlin in connection with the publication of the book. Rizal had already finished the manuscript and had the money necessary to pay the printers. Seated on a chair near the fireplace, he was pondering over the consequences of publication. While thus engaged, he was seized with a violent fit of coughing, which persisted for several minutes. It alarmed him and he thought that possibly it was the forerunner of tuberculosis. Outside, the winter winds were blowing hard against the windows. The snow was covering the streets, the walls and the roofs of the houses. Then Rizal thought: "If I am going to die, I prefer to die for the freedom, the welfare and the happiness of my country and my people." Immediately he made up his mind to print the book. The next morning he went to the printer and delivered the manuscript. Several weeks

afterward all the Filipinos in Germany, Spain and France became aware that the most promising champion of the ideals of their country had produced a work that would stand as the bulwark of the rights and liberties of the Filipino people.

Rizal Pen as Clarion

If Rizal had burnt the *Noli Me Tangere*, he probably would never have written *El Filibusterismo*, the sequel to the former. What would have happened had Rizal burnt the *Noli Me Tangere*? Would the Philippines have undergone the political and social changes brought about by Rizal's bold and clear denunciation, in those two novels, of the errors committed by the Spanish government in his country? The question invites interesting speculation.

Rizal thought of writing seven novels, but two sufficed to arouse and awaken the conscience of his fellow countrymen, to make the foreign rulers realize their mistake, and to effect a complete change in the system of government of his country. Present local conditions are simply a testimony to the triumph of Rizal's political ideas. Vicente Blasco Ibanez in his address before the Philippine Normal School several years ago said, referring to Rizal's great work: "When Rizal intended to correct the evils of the government and improve his people, he did not delivered speeches or write a treatise, he simply wrote a novel."

In the hands of Rizal, repeating Longfellow's phrase, "the pen became a clarion", and the hero's countrymen soon rallied to answer the call to freedom, progress and civilization.

IN his eager quest for wisdom and broader horizons, during his pilgrimage to the principal cities of Europe, Rizal, as a youth from the Philippines, felt in the same manner as other talented and gifted youths of other countries, who with the wings of their genius fluttering, were not satisfied to read what others had written or to hear what others told them, but who wanted to verify the truth of writings and sayings and desired to see and observe things and personalities with their own eyes. Before Rizal came to London he had already been to Paris. He had already stepped on that nursing ground of modern thought. There he still could overtake the existing reactions of Europe which two centuries before his arrival had begun to feel her way towards elementary ideas of comfort and good living. Then nations were beginning to sort themselves out from among the numerous principalities which had kept the continent in a ferment for seven centuries and which were to endure for another two hundred years before they were sacrificed on the altar of common sense.

Rizal came to England to study the Anglo-Saxon civilization, whose cradle was to be found in London.

The youth from the Philippines had an opportunity to admire the verile characteristics of the English people, their high standards of living, their liberal forms of government, their alert public opinion, their efficient business methods and their high culture and progress.

Several days after his arrival in London, after he had already visited some interesting places like the Westminster Abbey, the London Bridge, the St. Paul's Cathedral, the Tower of London, the National Portrait Gallery, and other beautiful sights, he went to do research work in the British Museum. There he found a book written by Antonio de Morga describing the life and customs of the Filipinos before the arrival of Ferdinand Magellan, the discoverer of the islands and the first circumnavigator of the world. Morga based his narrative on data obtained from the chronicles of Pigafetta and other historians who preceded him. Reading the book of Morga, Rizal discovered many mistakes, and inaccuracies, and he soon set to the task of writing another book which was a sort of annota-

tions to the history written by Morga.

Before reading Morga's book, Rizal had already read another history of the Pre-Magellanic era written by a Portuguese in the Italian language. This book differs from that of Morga in several respects.

Among the many inaccuracies found by Rizal is the statement that the first settlers of the Philippines were the aetas or negritos. Rizal explains in his annotations to Morga's book that the first settlers of the Philippines or the aborigines are the Malays and that the present Filipinos are their direct descendants. If there had been aetas or negritos in the Pre-Magellanic times, they should have come with the Malays at the same time, but not before. The Malays had settled in the low lands in the islands, while the aetas or negritos in every small numbers had occupied very distant and remote mountains.

A Proposed Filipino Colony in British Borneo

In order to avoid the persecution of the Spanish authorities, Rizal thought at the time of his stay in this city of the possibility of establishing in British Borneo a Filipino colony. He believed in the idea of inviting Filipino farmers to work freely and peacefully on farms there.

He had also an economic plan which he finally carried out when he organized in Hongkong several months after he left London an association called "Liga Filipina" whose constitution and by-laws were written by him. His early death prevented him from leading this body to become a powerful and progressive force in the economic development of his beloved mother country.

The Future of the English language

As all great men, Rizal had the sense of foresight. He knew that some day the Philippines would be under the influence of the Anglo-Saxon civilization and that the Filipinos would have to learn the English language. He himself studied it, and not satisfied with this book study went to London to improve and perfect his pronunciation.

Through Rizal advocated that the Filipinos should preserve

and speak their own dialects because the "vernacular tongue is the thought of a people", yet he also recommended that the Filipinos should study the Spanish and the English language so that they could be on the level with other nations and know the world's progress and civilization.

In modern times English is the universal language of the world. It is spoken in the five continents and on the seven by Britons. Americans, Canadians, Australians, New Zealanders, South Africans, Hindus, Mohammedans, South Sea Islanders, Maltese, Soudanese and Singallese. It is the language spoken by the majority of the Filipinos. It represents the mind and thought of the progressive world and the modern age. The best books on science, art and other branches of human knowledge are written in this language.

One of the greatest blessings of the American administration in the Philippines is that they have taught the Filipino people the English language. If Rizal were alive today, he would be the first to give credit to the Americans for this wonderful achievement. Now that France, Italy, Switzerland, Germany, Poland, Japan, China, Szecho-slovakia, Greece, and other countries of the world are just beginning to study the English language, realizing its importance and benefits, the Filipinos can proudly say that they are already far advanced in the mastery of this language.

Rizal, even in the last days of his life, did not forget his English. A few hours before his death, he wrote on a copy of Kempis "Imitation of Christ", a dedication written in that language.

Rizal's Dreams

When Rizal came to London, there was another youth, already famous, whom the British used to call a dreamer. He was Sir Cecil Rhodes. The greatest statesman and man of letters once replied of his critics. "It's the dreamers that move the world. Practical men are so busy being practical that they can't see beyond their own life-time. Dreamers and visionaries made civilizations. It's trying to do the thing that can't

be done that makes life worthy while. And the dream of to-day been no dream, there would have been no common custom of civilization and we would still be living in caves and clubbing each other to death for a mouthful of food".

Like Sir Cecil Rhodes, Rizal was also called a dreamer. He field flattered at this word.

Rizal's dreams were great. That chapter on "Dreams" of his second novel "El Filibusterismo" must have been written either while he was in London, or after Rizal had already visited the British capital. It is a real program of political and economical theories "common customs of civilization"- according to the words of Sir Cecil Rhodes.

Rizal may now rest in his grave happy that the Americans, with the cordial cooperation of the Filipinos, had fulfill and are still fulfilling almost literally his political program as out-lined by him in the chapter on "Dreams" of "El Filibusterismo", in his other books, essays, manifestos, letters, lectures, newspaper articles, and poems.

In London Rizal had an opportunity to attend some performances of the dramas of the great English dramatist Shakespeare.

The great Filipino patriot was fond of attending lectures and conferences which were held in lecture halls.

Rizal admired the customs and virtues of the British, their efficiency, self-reliance, accuracy, ambition, love of silence. He also admired the liberalism of British laws. In one of the chapters of his novel "El Filibusterismo", under the title "Dreams", Rizal puts in the lips of Isagani, the following words: "Free from the system of exploitation, without spite nor distrust the people will work because then work will cease to be infamous, it will cease to be servile, as an imposition on the slave; then the Spaniard will not embitter his character with ridiculous despotic pretensions and, with sincere look, with robust heart, we will shake each others hands, and commerce, industry, agriculture, science will be developed under the protection of liberty and of wise and equitable laws as in

prosperous England...."

Rizal praised the British people in his novel because he himself had an opportunity to enjoy the blessings of English liberalism. While Rizal was in Hongkong the British authorities did not interfere with the handling to him of a second copy of his diploma as a physician sent by the Central University of Madrid, while the first copy was confiscated in Manila by the Spanish authorities. He was allowed to practice medicine in Hongkong. During his trip to Europe, he was allowed to go freely and unmolested in the English ports of Singapore, Colombo and Port Said and while he was in London, the British authorities afforded him facilities to do in the British Museum his research work on Philippine history. His idea of establishing a Filipino colony in Borneo was welcomed and supported by some of his British friends.

In Rizal's days the general idea in the Far East, especially in Japan and China, who had copied the British parliamentary system, was that the laws of England were very liberal.

However, if Rizal were alive-to-day and he could see the present democratic and liberal system of government existing in the Philippines, he will be the first to recognize and appreciate the altruism and generosity of the American people who have been guiding the Filipinos in the path of freedom and progress for nearly four decades now.

Rizal's Idea of Philippine Neutrality

It was also during Rizal's stay in London that he made up his mind about the possible neutrality of the Philippines and the future attitude which other nations will observe towards her after independence. After his trip to England the hero wrote a book entitled "THE PHILIPPINES A CENTURY HENCE" where he says:

"If the Philippines secure their independence after heroic and stubborn conflicts, they can rest assured that neither England nor Germany, nor France, and still less Holand, will dare to take up what Spain has been unable to hold. Within

a few years Africa will completely absorb the attention of the Europeans, and there is no sensible nation which, in order to secure a group of poor and hostile islands, will neglect the immense territory offered by the Dark Continent, untouched, undeveloped, and almost undefended. England has enough colonies in the Orient and is not going to risk losing her balance. She is not going to sacrifice her Indian Empire for the poor Philippine Islands - if she had entertained such an intention, she would not have restored Manila in 1763, but would have kept some point in the Philippines, whence she might gradually expand. . . It is probable that England will look favorably upon the independence of the Philippines, for it will open their ports to her and afford greater freedom to her commerce.

"China will consider herself fortunate if she succeeds in keeping herself intact and is not dismembered or partitioned among the European powers that are colonizing the continent of Asia.

"The same is true of Japan. On the north she has Russia, who envies and watches her; on the south, England, with whom he is in accord. She is, moreover, under such diplomatic pressure from Europe that she cannot think of outside affairs until she is freed from it, which will not be an easy matter. True it is that she has an excess of population, but Korea attracts her more than the Philippines, and is also easier to seize."

It was thus the conviction of Rizal that should the Philippines become free and independent no other nation will interfere with her freedom.

Rizal lived in the East End of London among the student and the humble people of the city.

It is not known whether he had also visited Ireland, but he was very familiar with Irish witticism which seems to have impregnated some paragraphs of his novels. Then nobody had thought that an Irish woman would become in later years the wife of Dr. Jose Rizal, the greatest genius the Malayan race has ever produced, the glorious Patriot who showed to his fellow-countrymen the way to freedom and progress.



ALMOST every Filipino citizen has read, or at least heard, about the *Noli Me Tangere*, the first novel written by Dr. Jose Rizal, the greatest Filipino hero and foremost man of letters. Yet very few know the circumstances under which this famous book was written by its author.

When Dr. Rizal left Manila for Spain in 1883, he already had the idea of writing a novel. As most men of letters, he had the ambition of producing a book some day. At the time of his departure he had already won a reputation as a poet, having been awarded first prize in an international literary contest held in Manila. His poem was entitled to the Filipino Youth. He had also shown some ability as a playwright, having written and produced on the stage of the Ateneo Municipal a play entitled *Beside the Pasig*.

Classmates and Friends

He carried with him to Spain copies of documents and other data which later on served him in the writing of his famous first novel. While in Spain, he increase the bulk of his material, either from information obtained in private circles, or from letters received by him from his relatives and friends in the Philippines.

In 1885 the Filipinos colony of Madrid was composed of a small group of Filipino students, including Jose Rizal, Benito Valdez, Eduardo de Lete, Graciano Lopez Jaena, Raymundo Melli-za, Julio Llorente, Maximo Viola, Calixto Tiano, Alberto Figueroa, Emilio Villanueva, and the Paterno brothers, Pedro, Maximino and Antonio.

Among this group Rizal had several classmates and intimate friends. One of them was Dr. Benito Valdez, who has just returned to Manila from a trip around the world. Dr. Valdez is one of the few Filipinos intimately acquainted with the circumstances under which Rizal wrote *Noli Me Tangere*, having lived with him in the same boarding house in Madrid.

I met Dr. Valdez in Paris and he narrated to me in detail many anecdotes about the manner in which Rizal prepared the draft of the book later to constitute the foundation of his

fame as a novelist and a patriot.

Dr. Valdez told me that he met Rizal for the first time while he was in Barcelona in 1884. The hero was on his way to Madrid and stayed in Barcelona only three days, living in the house of Don Tomas Cabangis on Calle Selenque. In 1885 after Dr. Valdez finished his studies in the University of Barcelona and took his degree of "Licenciado en Medicina" he went to Madrid to take his doctor's work.

His first meeting with Rizal in the Spanish capital was interesting. Valdez was promenading in one of the streets of Madrid when he heard somebody calling in Tagalog. He turned his head and saw nobody. He proceeded on his way and again he heard the same call. He then went toward the place from where the shouting came and he saw Rizal hidden in one of the corners of the street. After that Valdez and Rizal became good friends.

"Un Cuaderno con Reglas"

They lived in the same boarding house on Calle Pizarro, though in different rooms. They were also classmates in the Central University of Madrid, since Rizal was also finishing his studies as Doctor of Medicine.

Dr. Valdez says that Rizal completed writing the entire manuscript of the *Noli Me Tangere* in Madrid. What he did in Berlin was to revise the book and give it its final touches. The draft of the book, according to Dr. Valdez, who saw it, was "un cuaderno con reglas" (a notebook with lines).

In the same boarding house on Calle Pizarro where Rizal and Valdez were living in 1885, Eduardo de Lete, Julio Llorente, Calixto Tiano, Ceferino de Leon and Maximo Viola also lived.

Rizal went to the trouble of giving Valdez and Tiano lessons in French grammar and diction. When the pupils were tired of their French lessons Rizal used to open his notebook and read them interesting chapters of the book which he was writing.

True Facts

One night Rizal was reading the chapter which described

the sorrows of Sisa and the tortures suffered by her children, Basilio and Crispin, and the fire in the church tower. Dr. Benito Valdez was so moved by the pathetic description that with all astonishment he asked Rizal, "Pero es cierto todo eso?" (But is that all true?) Rizal answered, "Ya lo creo". (I am sure.)

(One year afterwards, when the *Noli Me Tangere* was already published, Rizal sent one of his friends a copy of the book together with a letter in French in which he said. ". . . The facts which I have narrated are all true and have happened; I can produce evidence. That my book will have defects from the artistic point of view, from the esthetic point of view, I cannot deny, but that which cannot be questioned is the impartiality of my narrative...")

When Rizal said that the facts of his first novel were all true he probably wanted to emphasize the truth of the substance. As to development, details, and other incidents of the plot, it is believed that there is some fiction. Rizal knew full well that a novel is a work of art. One of the most famous Spanish novelist who was still alive while Rizal was in Madrid, had described a novel as "a portrait, not a photograph." In order to produce an artistic work, besides truth there must be always bits of fiction, of imagination

His Own Convictions

Many believe that the *Noli Me Tangere* is a sort of autobiography of Rizal. This is not completely true. The life of Crisostomo Ibarra, the hero, is not exactly that of Rizal, though many of the words uttered by Ibarra were Rizal's own convictions and principles.

Since the days of the Homeric syndicate it has been a literary custom to mingle actual events with fiction, and the historical novel has long been considered a respectable branch of authorship. Taking as a hero a figure from the not too remote past or from the present, the author weaves around him a biographical fantasia in which, for the stimulation of the reader's interest, a neat arrangement of fact is slipped into

the form of a novel and a liberal amount of the author's imagination embroidered into the tissue of actual history.

Following the fashion of the time and treading in the tracks of other great novelists, Rizal intended also to write a historical novel.

One of the most interesting characters of the *Noli Me Tangere* is that of the philosopher Tasio. Dr. Benito Valdez told me that one evening Rizal read to him and his other companion a chapter of his book describing the character of the philosopher Tasio. As usual Dr. Valdez began again to ask if that type also existed, and Rizal emphatically answered: "Yes, this type lives, and when you return to Manila, you can look for him and you will find him."

Finds Tasio

Dr. Valdez said that when he returned to Manila after his graduation, he look for such a man as the "philosopher Tasio" and really found him.

Though Dr. Valdez did not tell me who that man was, from other sources I learned that he was the famous sculptor Don Romualdo T. de Jesus, who had a workshop in Quiapo. He used to gather notes and date for posterity. In Rizal's novel *Philosopher Tasio* said, when asked why he indulged in making criticisms: "I want to show that not everybody was sleeping in the night of our grandparents."

When Rizal wrote the *Noli* he probably never thought that this old wise man years later would be among those to transfer his body from the place of his martyrdom, Bagumbayan, to the Paco cemetery, where they buried Rizal and placed on his grave the inverted initials "R.P.J."

Why a Mestizo

On another occasion after the manuscript of the novel had been finished, Rizal read to Dr. Valdez and other Filipino students several chapters about Crisostomo Ibarra. When one of the boys, who was of mestizo parents, heard that the hero of

the novel was a mestizo, he immediately interrupted Rizal and told him: "Pepe, why do you create the character of a mestizo as a hero? Don't you know that by creating that character as a mestizo, the Spanish government will kill all of us mestizos?" Then Rizal replied: "Because otherwise the people will not believe me."

A Special Character

Rizal was trying to portray the conditions in the Philippines in the early eighties. Then the mestizo type was considered by the masses as the most enlightened. Everything that a mestizo did or said was believed to be authoritative.

Rizal, on the other hand, did not want to encourage the division of the Filipinos between mestizos and non-mestizos. As a matter of fact several weeks after the publication of his novel in Berlin, he sent a letter to Eduardo de Lete, who was in Madrid, in which he condemned any intention to divide the Filipinos.

Rizal said: "La Guardia gives us a good example, especially to some of your contributors: he calls all insular Spaniards Filipinos: I in my book only say "Filipinos" when I speak for myself. Some of your contributors still use the classifications of 'indios', 'mestizos,' etc.; etc. Of these words I only make use for irony or sarcasm or mockery. Could you strive that this may disappear and we form a nation as Blumentritt calls us?"

Dr. Benito Valdez also told me that Rizal, in order to represent the common man, the worker of the field, created a special character, Elias the seller of *zacate*. The novel reaches its main climax when Crisostomo Ibarra, persecuted by his enemies, is carried by Elias in his banca across the Pasig river. Ibarra is kept hidden in the *zacate*.

Anxious to save Ibarra, whose leadership and life were more valuable than his own, Elias, noticing that they are discovered by the "guardia civiles," jumps into the river, and is shot by the persecutors, who believe that he is Ibarra. Elias reaches the border of the other side of the river and then dies. Before his death, he utters these words which have come down to us

ringing through the years: "I die without seeing the dawn (of liberty) shining over my mother country. You who will see it, salute it, and do not forget those who have fallen during the night."

A Beautiful Song

One of the most beautiful poems written by Rizal is the song of Maria Clara, inserted in one of the chapters of the Noli.

While Rizal was in Madrid, the Spanish capital was teeming with famous Spanish song writers. Jose Zorilla, Antonio de Trueba. Ramon de Campoamor, Gaspar Nunez de Arce, Federico Balart, and Ventura Ruiz Aguilera are some of the most famous names, with whose works Rizal was fully acquainted. The romanticism and sentimentality of these song writers must have pervaded Rizal's character when he wrote his beautiful song.

After the Noli was printed in Berlin, Rizal sent many complimentary copies of the book to his intimate friends and to his enemies and persecutors. He also sent copies to all those persons who, directly or indirectly, were criticized in the book. He even sent copies to the Spanish Archbishop Fray Miguel de Nozaleda and to the Spanish Captain General of the Philippines, General Blanco, who later on became one of the admirers of Rizal's remarkable character.

According to Dr. Benito Valdez, among the Filipinos to whom Rizal gave copies of his first novel were Graciano Lopez Jaena and himself. When Lopez Jaena, the great journalist and orator, received the book he wrote in "La Solidaridad" an article in which he said: "There goes Rizal, he will teach us how freemen are made, he being our teacher in the path to liberty. Do for Rizal everything you can. Try to sell his works at a reasonable price. Read them. And follow the advice they contain."



NE of the personal reminiscences of Rizal was about the injustices he had suffered while he was studying medicine at the University of Santo Tomas, where he stayed until the second year. There was at the time a feud between the pupils of Dominicans and those of the Jesuits, the rivalry between these two religious orders having been very keen. Santo Tomas was controlled by the Dominican order and the Dominican professors naturally favored and sympathized with those pupils who came from colleges directed by Dominican friars like the San Juan de Letran College.

Rizal was a pet student of the Jesuit Fathers who admired and praised his talent and ability. When he entered Santo Tomas to study medicine, philosophy and letters, some of the professors, Dominican friars, knowing that he was not a Letranense but an Ateneista, minimized his talent and genius by ridiculing him at times and hindering his progress in his studies. Rizal did not forget this. He recorded it in *El Filibusterismo*, where he exposes the memory system followed at Santo Tomas. Rizal created the character of Placido Penitente, a student, who was forced to memorize things he did not understand.

In his *El Filibusterismo* Rizal paraded before the eyes of his readers, as in a museum of wax figures, all the types which flourished in Philippine society during his own time. Among them were young men who, lacking in mental attainment, thought only of wearing gaudy clothes, shirts and neckties, and wasting their time in leisure and gaiety; ladies who made themselves ridiculous by copying foreign customs, personified by Rizal in *Dona Victorina de De Espadana*; stupid old men who, having lacked in their youth the energy to study and attain academic training, aspired to become leaders though not qualified for leadership. Rizal's novel is a real museum of ridiculous types, some of them still existing.

Value of Leaders

He ridiculed in the same work the theory of unjust taxes

by comparing the landlords to "boayas" (crocodiles) whose number and stomachs were becoming bigger and bigger each year.

A good physician for the diseases of the body, Rizal was a better physician for the ills of his country. He had studied the history of the world, and from its pages he had learned that nations had progressed and flourished or had fallen into decay, according as they selected for their leaders and representatives their geniuses or their own clowns and ignoramuses. From history he learned that many governments are the images of the conditions and customs of a nation at a certain period of its history.

Rizal had seen that a nation attained its greatest progress and happiness when it followed the guidance and leadership of its ablest men and leaders. So he did not hesitate to make clear in *El Filibusterismo* this lesson from history: "Cada pueblo tiene el gobierno que se merece" (each people has the government it deserves), "tal pueblo tal gobierno" (such people, such government).

When he said this he wanted to emphasize for the Filipino people the need of using a more discriminating eye in selecting their leaders and representatives at home and abroad, men who would carry out the policies that would bring happiness, progress and freedom to the Philippines.

His manner of expressing his views frankly and courageously was admirable. Many of the problems and ideals which he discussed in his novels still exist today and will continue commanding the attention of future generations.

Novel's Climax

When he wrote *El Filibusterismo*, Rizal thought of the two forces working for the freedom of the Philippines. One advocated legal and peaceful means; the other, the use of physical violence. Posing as a philosopher or historian, he explains the real situation in the main climax of the novel. Simoun, the revolutionary leader, prepared a revolution and invited all the most distinguished men in Manila to a dinner in the house of the Chinese plutocrat Quiroga. He brought to the

dinner table a lamp charged with dynamite to start the cry of revolt. His plan was to light the lamp, and since Quiroga's house was mined with powder, the house would soon burn out and with it all the guests who constituted the rotten elements in the country.

From different places of Manila other leaders were to help Simoun. Thus the revolt would become general and successful. Simoun's theory was to destroy a rotten society so that a pure and cleaner one could arise from the embers of the dead body, "Iron and fire to the cancer and let the instrument be destroyed if it is bad", Simoun said.

He passed among the diners a card showing who he really was - the formerly prosecuted Crisostomo Ibarra - with the fatidical words which Belshazzar saw on the wall of his place in Babylon: "MANE, THECEL, PHARES". But this plan was soon frustrated. Basilio told Isagani not to approach the house where his former sweetheart, Paulita Gomez, was to be married to another man, Juanito Pelaez, and disclosed to him the secret. Isagani, however, instead of letting his former sweetheart die with the rest of his critics and enemies, wanted to play the role of a gentleman, a noble hero. Moved by pity and love, he saved his sweetheart and the other guests by jumping into the table through the window and taking the lamp and throwing it into the river.

Against Violence

Before Rizal wrote this climax, he must have pondered long. He must have struggled between his feelings of vengeance and hatred toward the enemies of his country and his feelings of pity and love of so many Filipinos, most of them innocent women and children who might be sacrificed should there be a revolution.

Writing to Marcelo H. del Pilar from his house in Paris at No. 4 bis Rue de Chateaudun, on October 13, 1891, Rizal explained why he frustrated Simoun's plan and wrote such a climax to *El Filibusterismo*. "I know", he said, "that you will find it strongly written. I have done it so that the purposes

which 'La Solidaridad' plans to carry out be manifested without appearing too red. I did not think it necessary to give you these explanations, but this will furnish you the key. Thus I decided that it was even proper for you to attack it. That is why I say I work parallel with 'La Solidaridad.' Reflect better on it. . . ."

Though Rizal was opposed to drastic measures, he advocated that the Filipinos should have civic courage to express their convictions and to denounce abuses and injustices. He believed in the use of peaceful methods, and favored the redemption of his country through the education of the masses.

Catholic to the End

Many chapters of *El Filibusterismo* are real appeals to the Filipino youth. Rizal, who was also a young man, felt that his leadership would be better understood and welcomed by the younger generation than by the old, though finally both the old and the young bowed to his great genius and accepted his ideals, principles, and doctrines.

Born a Catholic, Rizal died a Catholic. He did not forget his Catholic faith when he wrote *El Filibusterismo*. He created the character of a Catholic priest, Father Florentino, a virtuous, wise, and good adviser of Isagani and Simoun. One of the greatest messages Rizal gave to the Filipino people (through the lips of Father Florentino) was to have faith in God. Even in his *Last Farewell*, the hero did not forget to make of his fellow countrymen two very important requests. In one stanza he said: "And in the serene evenings when somebody prays for me, pray also, O Fatherland, To God for my rest." In another stanza his request was more emphatic: "Pray for thyself that thou may see the final redemption."

APPENDIX "A"

"PALM SUNDAY"

(Translated from Rizal's book in French "*Clinica Medica*" pp. 204-207. The "*Dimanche des Rameaux*" or Palm Sunday)



PALM Sunday, which the Catholic church celebrates in commemoration of the triumphant entrance of Jesus into Jerusalem, inspires many curious thoughts.

This entrance of the messenger of God to Jerusalem in the midst of an enthusiastic populace who saluted and acclaimed him; this entrance of the just and the compassionate bearer of the sorrows of mankind amid cries of joy and songs, amid the waving of olives and of palms by the crowd who hastened to hail Him who had blessed the poor, consoled the humble and the miserable—this event, we believe, decided the future and destiny of humanity for centuries. Perhaps, if Jesus had not entered Jerusalem triumphantly and been acclaimed by the common people, his Passion would not have taken place and consequently Christianity would not be what it has become. This entrance decided the fate of the priests, the pharisees, and all those who believed themselves the only ones who had the right to speak in the name of God, and hence would not acknowledge the truth when uttered by others. That triumph, those hosannas, those flowers and those boughs of palms and olives were not for Jesus alone; they were the songs of victory of the new law. They were the hymns which celebrated the dignification of man and his liberty. They were the first fatal strokes directed against such hierarchical despotism and slavery. Jesus, riding on a donkey and saluted by the people, offended the pride of those who saw in him a threat to their kingdom, their power, and their fortune. Palm Sunday was the beginning of an epoch.

If Jesus had not been crucified, if he had not been a martyr to his own doctrine, perhaps his cause, divine as it was, would have remained in the heart of Judea, misrepresented

among some unfortunate families who would not have had the courage to support it, as in the case of Peter, who was the first to deny his master and in all the disciples who disappeared as soon as events became menacing. This religion would have been lost with the Jewish nationality. We would hear it discussed only as are Brahmanism and Buddhism, and have it studied only as historical curiosity. Perhaps had such a religion reached our country it would have been misrepresented, mutilated, and prostituted like all other absurdities which we know and which we ridicule. Instead of adoring Jesus we would have taken him for a fool, as we consider Zoroaster, Buddha, and Mannon. Instead of embracing his doctrines we would have disputed them with the sarcastic smiles of the jester.

It was the poor who first accepted Christianity. Yes, it was they who, not seeing the mission of God any longer in their priests, became despondent and acclaimed Jesus, the son of God, to whom misery was not a social stain-acclaimed him as one who could deliver them from their misfortunes. It was the poor, who were among the least contented with their lot and were looking for something which would alleviate their sufferings, that first accepted his doctrines. It was they who welcomed every innovation in the desire to change their sad state. It is the poor who see nothing in their fate but tears in their eyes and privations in their future, who seize everything whether it be a burning flame, a sharp blade, or a pointed sword.

The poor gave Christianity its power because it was their friend, their religion. The mighty, the rich, and the kinds accepted it only after compulsion. There were some who were simply dragged to it; others, for political reasons embraced Christianity, first, in order not to be crushed by it, and later, in order to be its master and to use it as their instrument for subjugating other peoples.

Why, then, in our times is Christianity no longer the religion of the poor and of the unfortunate? Why are the richest and the most powerful its most devoted followers? Has it

ceased to promote the happiness of those who suffer? Is Christianity now an ally of those who reign and dominate?

APPENDIX "B"

TRAVEL

(Translated from an Article in Spanish
published in "La Solidaridad")



WHO is he that has not traveled? Who does not love travel—the dream of youth when consciousness of life first awakes, the book of middle age when the desire for knowledge fills the mind, and finally the last farewell of the aged when the world is left behind to start upon the most mysterious of all journeys?

Travel is the caprice of childhood, the passion of youth, the need of manhood and the fond recollection of age.

Do not read Robinson Crusoe or Gulliver to children, unless you have them startle you with questions about those countries whose charms have impressed their imaginations; do not picture to them the emotions, scenes and events in foreign and unknown lands. Take from before their eyes Jules Verne and Mayne Reid, because you will make their nights unquiet, and add to their already vehement and growing desires still another that will make them feel their subjection and the humbleness of their fortune. So great attractiveness is there in the unknown wonders; so great fascination in the contemplation of nature.

The desire to travel is as innate in man as knowledge, and seems to have been implanted in each of us by providence solely that we may be spurred on the study and admire its works, that we who are separated by distance may communicate and fraternize with one another, and united form a single family, the aspiration of all thinkers.

For this it has made man cosmopolitan, it has created the

seas that the ships may glide over their shifting billows, the winds to impel and drive them forward, the stars to guide them even in the darkest night, the river that traverses different regions. It has opened passes and roads among the rocks, built bridges, given to the Arab the camel for his vast deserts, and to the dweller of the polar regions the reindeer and the dog to draw his sledges.

All the advancement of modern society is due almost entirely to travel. And, truly, in remote antiquity men traveled in search of knowledge, as though it were written on the billows of the sea, on the leaves of trees, on the stones of the road, on the monuments and tombs.

The Greeks went to Egypt to seek instruction from her priests, they read the papyri, they were overwhelmed by the contemplation of those gigantic monuments, grim symbols of the national idea. They drew inspiration from their funeral grandeur, as do at the present time the savants of Europe from their hieroglyphics, and they returned from there philosophers like Pythagoras, historians like Herodotus, legislators like Lycurgus and Solon, poets like Orpheus and Homer. So religion and civilization, learning, laws and customs came then from Egypt, only that as they approached the smiling shores of Hellas they were divested of their mystic garments to grid themselves in the simple and graceful costume of the daughters of Greece.

Later, from the furrow opened by a plow, sprang a people virile, progressive, grand, proud and sublime. From its Capitol the world was spread before its gaze, fit booty for and undounded cupidity, to excite its desires. It sent forth its eagles, and its legions to return with all nations bound to its chariot, Greece, an stem absorbed into that victorious mass, did to some what Egypt had done to her: instructed its sons how to adorn its streets and squares with the works of artists: and thus all learning, philosophy, fine arts and literature passed over to Rome, thereby losing some of their grace and beauty, but in exchange acquiring grandeur and majesty, re-

flecting the spirit of that proud people. Then happened in Rome what is now going on in the Gallicization among civilized peoples: Hellenism was everywhere introduced, its language and poetry spread into all parts, its customs and its philosophy were imitated and practiced. So the patrimony of the Orient, following in the natural course of the stars, made their way into the Occident, only to arrive at the heart of the world and pause there to instruct all nations and races. Then Spain, France, Germany, Britain and even Africa sent their sons to the city, the seat of power, learning and wealth, to see, admire and study within the wide precincts of her walls all that up to that time the mind of man had conceived.

A spectacle that humanity offers in all the ages, is his movement toward the light to illuminate the earth. It is a part of man's nature, this tendency toward perfection, just as gravity is a property of physical bodies and the idea of light of concept of day.

And as the peoples grow old and lose the life-currents that once nourished them, other younger ones arise to inherit their treasure, amassed by the human race at the cost of the time and sacrifice.

Vainly did the North loose its tempests to destroy the happy cities of the South, vainly did ignorance and barbarism plow over the tomb of the mistress of the world. Learning but fled frightened to fortify itself in the monasteries, and thence to issue forth severe and rigid, guided by Christianity to enlighten the barbarian hordes that sought to stifle it.

The universities were founded, from all parts came crowds, on pilgrimage, doing what the Greeks had done in Egypt, the Romans in Greece and the whole world in Rome and Byzantium.

In all times and all epochs of history travel has been the powerful lever of civilization, for by it alone are the mind and heart moulded, educated and enlightened, because only by it is all progress seen and studied: Geology, Geography, Politics, Ethnology, Language, Meteorology, History, Botany, Zoology, Economics, Sculpture, Painting, and so on: all that makes up human knowledge pass in review before the traveler's eyes.

He who only knows the surface of the earth, the topography of a country, from maps and drawings which he examines in his study will have an idea, I admit, but an idea similar to what one would get of an opera by Meyerboer or Rossini from reading the reviews in the newspapers. A sketch or picture of a whole region may be seen, but such an idea will be that of the artist who succeeds in transferring to his canvas a ray of sunlight, the freshness of the sky, the verdure of the fields, the majesty of the torrents and the mountains, the people and animals, and even the movement the soft fanning of the zephyr makes in the grass. All this, and more perhaps, can be done by the brush of a land-scape artist like Claude Lorrain, Raphael or Calame, but what can never be reproduced from nature is that lively impression which she alone knows and can give, that movement, that life in the music of the birds and trees, that emanation of perfume peculiar to the place, that ineffable thing the traveler feels but cannot refine, which seems to awaken in him old memories of happy days, sorrows and joys that have gone never to return; forgotten love, a beloved image of his youth that has disappeared in the midst of the world's turmoil, creatures that no longer exist, friendships, and the like, melancholy sensations produced by the expression, the features, the air of the country, or by its genius nymph or god, as the ancients would say. You may, for example, see painted the sea beating upon the shores of Italy on a lovely evening, when the sun gilds with its magic rays the white cottages that crown the cliffs wrapped with green garlands and festooned with flowers; the water and the foam that breaks in the hidden depths of the cliffs with all the idealistic realism of those sports, if the expression may be permitted; but leave out the perfume, the life, the movement, the grandeur: you will not attain to those favored regions immortalized by so many poets, nor will you get the view of that pleasant and poetical scene like him who gazes from a ship upon them carressed by the sea breeze that bellies the sails, as gently gliding as the wings of sleep over the brow of a child, as the first word of love on

a maiden's lips, as the strains of distant music in the silence of the night.

What varied emotions and sensations agitate the heart at every step when we travels in a strange and unknown land. There everything is new: customs, language, people, and edifices, all worthy to be observed and pondered.

Just as it has been said that a man multiplies his personality by the number of languages he knows and speaks, so also his life is prolonged and renewed as he goes about visiting different countries. He lives more, because he sees, feels, enjoys, studies more than he who has only seen the same fields and the same sky, where yesterday, today and to-morrow were, are and ever will be the same, that is, where the first dawn and the first sunset may epitomize his whole existence; all his past, his present and perhaps his future.

What a revolution takes place in the ideas of him who for the first time leaves his native land and travels through different countries! A fledgling that has only seen the dry grass of its nest now gazes upon panoramas, wide seas, waterfalls, rivers, mountains and woods, everything to fire a lively imagination. His ideas and opinions are corrected; many prejudices disappear; he has before him to examine what formerly he judged without seeing, he now takes in new weights that suggest new thoughts, he admires man in his greatness as in his misery he pities him. The old blind exclusiveness changes into universal and fraternal esteem for the rest of the world and at once he ceases to be an echo of the opinions of others in order to express his own, by direct observations and first-hand knowledge of people's ways; a certain poise and sound criterion in all actions deep reflection, practical knowledge in all the arts and sciences, if not profound and complete, yet at least sure and ineffaceable: such are the advantages and the thing learned.

A book may describe the inhabitants, history, monuments, products, religion all that relates to a country, but this knowledge, while very useful and suitable, does not satisfy the skeptical reader who ever yearns to see the things himself.

Sooner or later the nations are forgotten, for they are not fixed in the memory as for him who travels, sees, touches and analyzes, thereby getting ideas which events impress in such a manner that it becomes impossible to forget them.

Modern nations have realized the advantage to be gained from this kind of study and all their tendencies lean toward the multiplication of communication.

By this means one traveler carries to his own country the good usages he has seen and tries to apply them there with the necessary modifications; another the wealth and products that his own lacks; another the religion, laws and customs; still another social theories and new reforms; thus introducing all kinds of social, religions and political improvements.

The perfect circulation of the blood through all his veins is a sign of health in man; because without these channels no relations exist, without relations the bonds are not realized, without bonds there can be neither union nor strength, and without strength or union, will never be attained perfection, or ever progress.

Hence is born the zeal for laying out streets, tunnels and highways, for building bridges, steamers, locomotives and railways, and as if earth were too small for such great activity the air is encroached upon, so little while ago the exclusive kingdom of the birds and the clouds.

Thus travel, migrating and emigrating, in continuous movement, all the creatures of the earth, from the winged insect that wanders from plant to plant and from one field to another out into the world, this little traveler of infinite space, as does the swallow that seeks fairer climes, the seed wafted by the wind, the fish in the unknown abysses of the seas or man exploring and examining his vast dominions.

India has thrown open her magnificent temples and exposes her idols to view, as China has thrown open the gates of her rare and wonderful products. Africa and the polar regions open up their great deserts and will soon seat themselves at the banquet of progress, debtors to Livingstone, Stanley and Nordenskjöld for their advancement and happiness.

APPENDIX "C"

Meaning of "Noli Me Tangere"

(Translated from Rizal's letter in French
to a Friend)

"My dear friend:

"In your last letter you were complaining of my silence. You are right; forgetfulness is the death of friendship. I must only add that for true friendship forgetfulness does not exist at all and I shall prove it to you immediately.

"For a long time, you wanted to read a novel written by me. You told me that it was necessary to write something serious; to write no more articles which live and pass with the page of a newspaper. Well, then, as you wish, to your three letters I answer with my novel, *Noli Me Tangere*, a copy of which I am sending you by mail.

"*Noli Me Tangere*, words taken from the gospel of Saint Luke signify touch me not. The book contains, then, things of which nobody in our country has up to the present spoken, things, which are so delicate that they did not allow anybody to touch them. I tried to do what no one has wanted to do; I have had to answer to the calumnies which for centuries have been heaped on us and our country; I have described the social conditions, life, our beliefs, our hopes, our aspirations, our complaints, our grievances; I have unmasked hypocrisy which, under the cloak of Religion, came to our country to pauperize us, to brutalize us; I have distinguished the true religion from the false; from superstition, from that which commercializes the holy writ in order to draw money from it; in order to make us believe in the foolishness of which Catholicism would blush if ever it had a knowledge of it. I have unveiled what was hidden behind the misleading and brilliant words of our governments; I have told our compatriots of our mistakes, our vices, our sinful and cowardly complaisances with these miseries. Where I have found virtue, I said so emphatically in order to render homage to it; and if I have not wept in

speaking of our misfortunes, I have laughed at them for no one would like to weep with me at the misfortunes of our country and to laugh is always good in order to hide one's sorrow.

"The facts I narrate there are all true and have happened; I can prove them. My book will have its faults from an artistic and esthetic point of view, that I do not deny; but what no one can dispute is the impartiality of my narrations.

"That is my answer to your three letters. I hope that you will be satisfied and will not blame me any more for my silence. It would be my great pleasure to know that you like it; I do not believe that I have fallen in disgrace. You have always encouraged me by your approval and your advice; encourage still your friend who appreciates so much your opinions and your censures.

"I am waiting for your letters. As soon as you would have read my book, I hope that you will give me your severe judgment. I do not pretend any studied modesty but I believe and I assure you that your opinion will be followed by me blindly.

"A thousand remembrances to our friends. Come if you can in order that we may travel together."

APPENDIX "D"

YOUTH

(Translated from Rizal's letter in Spanish to
Father Garcia)

belong to the younger generation and we all are anxious to do something for our country. But we are unsettled over the prospect. We must come to our elders for advice. They have seen much and studied more. Our years are few and our knowledge scant beside their experience. We need their encouragement and approval. We are like pygmies in a combat with giants.

"We are enthusiastic, for our youth makes us confident. Our dreams of the future are rose-colored. Still we may weaken at times if we think ourselves alone and abandoned.

"Ours is a tremendous task. We young Filipinos are trying to make over a nation and must not halt in our onward march, but from time to time turn our gaze upon our elders. We shall wish to read in their countenances approval of our actions. We are anxious to learn of the Philipppines' past which we need to understand in order to plan intelligently for the future. We want to know all that our ancestors knew, and then add our own studies to theirs. Thus we shall progress the faster because we can go on from where they left off.

"During the three centuries of Spanish influence the Filipinos, in my judgment, did not advance as they should have. This was due to our talented men having died without leaving anything beside the renown of their names. They did not leave in writing the fruits of their experience. We have had our shade of great geniuses. There was the pioneer printer, Tomas Pinpin, who was also a poet. There was Professor Mariano Pilapil, inspirer of a pious and patriotic Tagalog versions of 'The Passion'. There was the eloquent Doctor Pedro Pelaez who creditably filled a vacancy in the archbishop's position. There

was the venerable philanthropist and martyr, Father Mariano Gomez, and there have been others.

"In my time we had Benedicto Luna, the devoted and successful school teacher. These men studied, learned and discovered a great deal but it all died with them. It ended because they left no writings. So in our study of Philippine life, we have to begin again at the very beginning. In the Philippines there has been plenty of personal progress, but there has been no national progress. It is the individual that has improved, not the race. Some day we shall have to answer for our lives to a God whose religion has declared all men equal. He hates tyranny and has made intelligence free. He will ask us, 'What have you done for the unhappy and oppressed? Have you done the utmost that your education and intelligence permit? Have you tried to right injustice, to enlighten ignorance, to lift oppression and to relieve suffering about you? Our Saviour suffered bitter death to save mankind. He has a right to ask what we are doing for our brethren.'

